



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

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Prince George Potter's Guild hosts First Ever Northern BC Clayfest

The Prince George Potter's Guild is thrilled be hosting its first biennial Northern BC Clayfest August 18 - 20, 2006. Four nationally and internationally renowned presenters will be providing demonstrations at Clayfest. These include Yasuo Terada of Japan, Linda van der Linde and Aaron Nelson from BC, and Jim Etzkorn from Alberta.



Yasuo Terada

"We are truly blessed to have Yasuo Terada at our very first event," said Leanna Carlson, president of the PG Potter's Guild. "Yasuo is a fourth-generation master potter who loves to share his knowledge. Anyone who has worked with Yasuo Terada can't help but become intoxicated by his knowledge and passion," she added.

Yasuo Terada has delivered workshops and lectures the world over, and participants always leave with a new and fresh approach to their work. His workshops balance between the very different cultures of East and West. His wonderful sense of humour, and his sharing spirit make Yasuo an inspiration for everyone.

Jim Etzkorn teaches ceramics at Red Deer College, Mount Royal College, the City of Calgary and has taught at a host of institutes all over the world. Jim is a renowned studio potter producing functional and decorative vessels. His artwork is utilitarian, decorative and contemplative. His work has been inspired in part by classical icons from ancient China, Korea and Japan.

Laura van der Linde is a dynamic and expressive artist working in Vancouver. She was born in Johannesburg, South Africa surrounded by the intensities of urban living and riotous tropical abundance. Her work in clay through the last twenty years is a celebration of vivid, bold colour and design.

Aaron Nelson is a fabulous young potter who impresses everyone with his amazing ability to throw paper-thin pots with porcelain, the most challenging of all clays. Aaron will reveal his trade secrets and clever tips for creating the most exquisitely beautiful pots.

Northern BC Clayfest will also include a Clayfest Showcase with a display of ceramic arts based on the theme "Our Northern Communities". This is an opportunity for clay artists to showcase their work to their peers and fellow artisans. Pieces will evoke something of the north or the northern lifestyle through the expression of the piece and/or the materials used. Showcase pieces will be displayed at various venues throughout northern BC. In addition to the workshops and showcase, the Northern BC Clayfest will also include a wine and cheese gala, Clayfest Marketplace, slide shows and more. Interested participants can find more information and sign up at www.pgpotters.ca/clayfest.

Karen Heathman, Clayfest Organizer



Vase: Yasuo Terada



Pumpkins: Yasuo Terada

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Claylines

Bob Kingsmill and **Gillian Paynter** are participating with other Okanagan potters in a show that features Okanagan earthenware and stoneware murals in conjunction with *Regina Clay: Worlds in the Making*, from April thru June at the Kelowna Art Gallery. This is an exhibition of seventy pieces of Canadian heritage done in the sixties and seventies in Regina, Sask. **Marilyn Levine, Victor Cicansky, Jack Sures, Joe Fafard**, are among the artists shown.

Eliza Au has been accepted to attend a residency with the Contemporary Crafts Museum and Gallery in Portland, Oregon. The residency will conclude with a show in January 2007.

Longtime BCPG member **Jean Fahrni** recently received the Vancouver Museum's Avalon Robertson volunteer service award. Some years ago she donated her remarkable collection of Silk Road South-East Asian ceramic art works to the museum, and she's still collecting.

President's Message

For some of us, summer is a time for craft markets and open studios and meeting many new customers, for others it is a time of inspiration and developing new work. For those of you in northern regions or those wanting to visit that area - take the opportunity in August to participate in the first Northern Clayfest being held in Prince George. There are some great presenters who will inspire you and provide you with the tools to stretch your imagination.

Wherever you are and whatever you choose to do, I wish you a joyful summer.

Jinny Whitehead

Hi Gillian,

The invitation for "FIRED UP" to be at the 40th Annual NCECA (National Council on Education for the Ceramic Arts) was an important feather in the caps of all BC (or Canadian for that matter) potters as it has enlightened and educated hundreds if not thousands of people from all over the world that we are an incredibly creative bunch up here and should be very proud.

This year's, always highly anticipated and diverse "Fired Up" exhibition and sale was a great success as well. Our theme was a feast of flowers. We are always educating and displaying to the public the multiplicity of clay, dispelling old ideas and stereotypes of what clay is, always pushing the limits and presenting

new, inventive and imaginative use of this amazing and addictive material.

Our other big news is that we have been selected to do a group exhibition in 2009 at the Canadian Clay and Glass museum in Waterloo, Ontario. Another exciting project that will be great exposure.

Thank you so much for your continued interest in our group's work, and feeling it of interest to your readership. We are always on the look out for new and emerging talent so that we can invite 4-5 new guest artists to participate each year in this long running show. Thanks again, acting for the Fired Up Folk

Gary Merkel

Shadbolt Centre for the Arts.

Registration for Fall 2006 and Winter 2007 programs starts August 16th. Watch for an ad in the September issue or call 604-291-6864 for program details and/or registration.

Maureen Wright Scholarships are once again available for 2006.

These grants of up to \$200 are available for assistance with the costs of continuing education courses such as workshops, summer school and symposiums. The number of grants is limited so plan ahead. Please see www.bcpotters.com for application details.



Ron Vallis

2006 Gallery Exhibitions

July:

Geoff Searle

COLOURS IN FIRE

June 29 - July 31

August:

Gordon Hutchens

(tba)

August 3 - Sept 4

September:

Clive Tucker

A STING IN THE TAIL

September 7 - Oct 2

October:

Keith Lehman, Ron Robb and Jinny Whitehead

CERAMIC MUSICAL INSTRUMENTS

October 5 - 30

October-November:

IN THE PALM OF A HAND;

B.C. TO JAPAN TOURING EXHIBITION

November-December

BC to Japan

Oct 19th - Nov 15th

November:

Jay MacLennan

(tba)

November 2 - 27

December:

HOLIDAY EXHIBITION (various gallery & guild artists)

All December.

Question of the Month

Do you look on those hazy, lazy days of Summer as a chance to try different techniques; raku, pit-firing, hand-building etc or use the sunshine to dry your work?

Please send in your thoughts by August 8th to newsletter@bcpotters.com

Gallery Manager's Report

We had a fantastic turnout for Customer Appreciation Day on Saturday June 3rd, it was the single biggest ceramics sales day at the gallery! Local customers formed a queue waiting for the gallery to open. With tourism down drastically, it's wonderful to receive such positive local response.

We are pleased to welcome into regular gallery retail two newly juried artists: Gunda Stewart from Canyon and Karel Peeters from South Slokan. Each artist's submission fulfilled the gallery criteria outlined in the Jury application form: originality, technical competency, design concept, suitability to gallery (not competing with current gallery artists & marketable price points) and, consistent body of work. Please help us in welcoming them to the gallery and we hope you enjoy viewing their ceramic displays.

Something to think about this summer... 2007 exhibition proposals: interesting, challenging, unique, utilizing potential of the space, we're encouraging creativity... we look forward to reviewing some new proposal ideas that have not been exhibited in the gallery before. The 2007 exhibition proposal deadline is September 18, 2006. The forms can be downloaded online at www.bcpotters.com and will also be available in upcoming newsletters.

Brenda Beaudoin

Geoff M. Searle

I was born in Kimberley, British Columbia and attended the Kootenay School of the Arts in Nelson, BC. Originally I went to paint and draw, but became enthralled by the clay process. I have been potting since 1972, and with all the ups and downs, the failures, the successes, I wouldn't want to do anything else.

Although I am somewhat reclusive, I sometimes participate in group shows and try to have a major showing every two to three years. I do not enter contests or juried exhibitions, as I do not wish my work to be judged by others. It always amazes me that my pots find their way all over the world and into private homes and collections and that people can get such joy and stimulation from something that I have created with my hands.

I no longer do custom orders or volume production ware. This has left me with more time to be creative and to put energy into one-of-a-kind pieces. Having a mystery about the clay still keeps me going. It is a great advantage to look forward to getting up and going to work every day at a job that I enjoy and to create fresh new shapes and designs.

Geoff M. Searle



Editors Note: The BCPG communications committee apologizes for putting the wrong text with Jeannie Mah's image in the June issue. For July and August we are reprinting text and image with the relevant presenters. Both Jeannie and Dianne Creber will be featured at the next Clay Symposium at the Shadbolt Centre for the Arts in March 2007. Look for information on other presenters in upcoming issues of BC Potters.

(This was mistakenly run last month as Jeannie Mah's statement)

Canadian Clay Symposium

March 24th, 2007

Presenter Profiles

Dianne Creber

I have been a full-time studio potter for over 30 years working exclusively in porcelain making one-of-a-kind and production items. Together with my husband Tim De Rose, a potter and painter, we operate Wilton Pottery in an old limestone schoolhouse near Kingston, Ontario.

I approach the glazing of porcelain in a painterly manner, using many glazes and colours. My work ranges from multi-coloured plates and bowls, to sinks, teapots, and a complete range of dinnerware items.

Since 1976 I have been working with crystalline glazes. Finding there was very little written information on the process, I applied for and received a grant to research these glazes. The material was the basis for a book called ***Crystalline Glazes***, published in 1997 by A & C Black, London, England and the University of Pennsylvania Press, USA. This was the first book written exclusively about crystalline glazes. In the spring of 2005, the second edition of ***Crystalline Glazes*** was published.

I have taken part in numerous shows, symposiums and pottery events across Canada, the U.S.A. and Europe. I was the guest speaker at the International Exhibition of Crystalline Ceramics in Vallauris, France (2005) and Lattice Structures in Kansas City, U.S.A. (2005).

One of the things I enjoy most about being a potter is being able to control what I produce. I make the clay or have it made for me, design and make the item, glaze and decorate it and then sell it from my studio showroom. This is both a responsibility and a freedom, which keeps my career interesting and challenging.

For the Canadian Clay Symposium on March 24, 2007, I will be doing a digital slide presentation on the History of Crystalline Glazes. I will be showing slides of historical pieces collected from museums and art galleries from dating 1855 (when crystalline glazes were first discovered) to the present day. In my collection I have several slides showing the work of Adelaide Robineau (1865-1929) one of the pioneers of this glaze process. I also have a collection of the work of contemporary crystalline glaze potters from around the world and several shows where this work has been displayed.

Dianne Creber



Jeannie Mah

Jeannie Mah received her Bachelor of Visual Arts from the University of Regina. Prior to this, she had studied at the Sorbonne in Paris; the Université de Perpignan, in Perpignan, France; the Banff Centre, in Banff, Alberta; and Emily Carr College of Art in Vancouver, BC. She also has a Bachelor of Education from the University of Regina.



As a practising ceramic artist, she has had numerous solo exhibitions, including *familiar... but foreign*, *Cups: Kamares Sévres*, and *The Sévres Suite*, at Prime Gallery in Toronto (2002, 1997, 1990); *The Works*, Philadelphia, Pennsylvania (1999); *"ouvrez les guillemets..."* and *Chiaroscuro* at the Dunlop Art Gallery in Regina, Saskatchewan (1997 and 1991); *Black Cup*, at the Art Gallery, Mount St. Vincent University, Halifax, Nova Scotia; and *April/ Paris* at the grunt gallery, in Vancouver, British Columbia (1990). Her work has been included in numerous group exhibitions, most recently, *The Art of Clay*, at Harbinger Gallery in Waterloo, *In the Margins*, at the Mary E Black Gallery in Halifax, NS; *Historica Florissima*, at the Estevan Museum and Gallery in Estevan, SK (2005); *Canadian Clay*, at the Lacoste Gallery in Concord, MS; *Fragile: Think With Care*, at the University Gallery, University of Essex, England; *Manifesta*, at the Gallery Stratford, in Stratford, Ontario and Cambridge Galleries in Cambridge, Ontario (2004), and *That's My Wonderful Town*, at the MacKenzie Gallery, in Regina Saskatchewan (2003-4). Recent two person exhibitions include *Cinematics*, with Greg Payce, at the Art Gallery of Calgary; *Peripheral Vision*, with Les Manning at the Galerie Vieux-Bourg in Lonay, Switzerland (2001); and *Tables of Inertia*, with David Skingle, and *Past/Future*, with Barbara Sternberg, both at the antechamber in Regina, Saskatchewan (1999). In addition to exhibiting ceramics, she has consistently collaborated with other artists in performance, drama, photography, and video and film productions. She has delivered papers and presentations at numerous conferences and seminars, and is a well-known participant in ceramics circles in Canada.

Jeannie Mah's greatest loves are cinema, museums and travelling. She has spent a great deal of time travelling, studying and residing in Europe, and her experiences often form pretexts for her exhibitions. Her complex installations combine fragile porcelain cups based on prototypes from ancient Minoan culture and eighteenth century Sévres porcelain productions, with elements drawn from her travels, French studies, cinema and material culture.

In a recent statement for *"Hommage à la céramique: From St. Ives to Minoan Crete via France"*, she writes:

Two geographic sites, two beach holidays. the same stance, one more revealing than the other.... the Leach tradition, founded in St. Ives, Cornwall, drew me into a deeper study of ceramics, so that I found my way to Minoan Crete. Bernard Leach's admiration of the Chinese Song, the Korean Koryu, and Japanese Mingei ware is a glance backward, while the Minoan's exuberant decoration of pots and palaces foreshadows European decorative arts. In my ceramic studies, I embody and then am effaced by the history of ceramics.

Jeannie Mah



Contemporary

Canadian Ceramics

ALBERTA: Contemporary Canadian Ceramics, May 13 — July 9, 2006, Esplanade Art Gallery, Medicine Hat



Katrina Chaytor: Flower Holder, 2006, high fire stoneware, hand-built, oxidation fired, no dimensions available.

Esplanade Art Gallery curator **Joanne Marion** and **Les Manning**, director of Medalta Artists in Residency program, jointly selected the works in Contemporary Canadian Ceramics. While not aspiring towards a comprehensive survey, the exhibition represents all geographical regions of Canada and demonstrates a diverse range of approaches. Three participants, **Claude Prairie** (Québec), **Anita Rocamora** (Saskatchewan), and **Linda Sormin** (British Columbia), are invited artists for the 2006 residency at the former Medalta clayworks in Medicine Hat and their work here provides a direct link with the Medalta program. Others, including **Greg Payce** and **Katrina Chaytor** from Alberta; **Rory MacDonald** and **Ruth Chambers** from Saskatchewan; **Robert Archambeau** from Manitoba; **Bruce Taylor** from Ontario, and **Gilbert Poissant** from Québec are prominent within the national milieu. In all, the strong and beautifully installed exhibition includes 28 artists working across the range of ceramics practice in Canada today.

Any group exhibition with such a large number of participants inevitably lacks the focus of a tightly curated or thematic show. While this is true to some extent, the quality here is uniformly high, and strong connections can be made between works. Both functional and non-functional works are included, with non-functional approaches divided into sculpture and wall-mounted pieces. In terms of those works that function much as a painting or drawing might, **Gilbert Poissant**, renowned in Québec for his architectural murals, prints, and drawings, presents a vertical triptych consisting of three slab-molded plates. Poissant's formal and graphic sensibility is evident in contrasts between the bold drawing, rubbed and stained fields, stamped letters and fragile, torn edges. Taking a more painterly approach, New Brunswick's **Karen Burk** exhibits lusciously coloured porcelain forms on which she has drawn organic fruits, leaves, and flowers which melt into the glaze with the softness of an oriental ink wash.

Of the more sculptural works, many incorporate the vessel or the concept of function

as subject matter. Using small patches of clay, **Claude Prairie** builds whimsical vases, coats them with textured, lumpy glazes, then raku-fires the results. **Audrey Killoran** makes self-contained structures that resemble boats, buildings, or lidded tureens. These are meticulously covered with delicate patterns and sawdust-fired to create exquisite surfaces. **Greg Payce** has long worked with assemblages of multiple vessels, the articulated profiles of which generate figures in the spaces between elements. Albedo consists of a crescent-shaped arrangement that discloses figures of women ranging in age from youth to middle-age. **Anita Rocamora's** porcelain forms resemble root vegetables. Their delicate shapes and titles recall the passage of time as reflected in natural cycles of growth and decay.

Growth, decay and the instability of matter similarly inspire **Linda Sormin**, whose erratic assemblages of pinched clay strips, previously fired ceramic shards and found objects are unified by elaborate surfaces of drippy, colourful glazes and gold leaf. **Ruth Chambers** works with paper-thin slabs of porcelain, which she imprints with various plants, then back-lights to reveal their fragile silhouettes. Her table-shaped sculpture incorporates references to Medalta pickle jars and commemorates the lives of early European settlers who depended on the land in much the same way as the impressed plants and weeds. **Rory MacDonald** exhibits photographs of blue-and-white decorative finials he placed at locations around Medicine Hat to draw attention to notions of urban boundaries and limits. His photographs of the finials in situ and some remnants of glue where they were installed are all that remain of some parts of this project.

Rankin Inlet artists **John Kurok** and **Roger Aksadjuak** provide links between sculptural and functional vessels, exhibiting sturdy hand-built urns encircled with forms of humans and animals modeled in high relief. The figures represent Inuit myths and are beautifully enhanced by their sawdust firing, which adds movement and colour to the natural motifs. Other artists, **Alan Lacovetsky**, for example, are similarly interested in atmospheric and wood firing,

displaying strong traditional forms with surfaces marked by the unpredictable effects of soda, wood ash, and coloured oxides.

Several makers of functional wares embrace the frankly decorative. **Katrina Chaytor's** elaborate sets of stacking condiment pots and flower holders challenge traditional notions of ornament by incorporating computer symbols into their lush and highly decorated surfaces. **Joan Bruneau** contrasts rich glazes with red earthenware, embellishing a covered casserole with plastic additions based on pond life. **Jim Smith** invokes historical references to Renaissance maiolica, pairing a portrait of a pot drawn onto a plate with the pot itself. His command of the medium combined with his mastery of drawing and pattern make an elegant and witty conceit. At the other end of the design spectrum, **Sean Kunz's** celadon-glazed porcelain cups, saucers, and flask set reflect a Japanese aesthetic with their bold simplicity and presentation.

For those new to contemporary ceramics, this exhibition provides an introduction to some of Canada's most important artists. Other viewers more familiar with the medium might wish for fewer participants and greater representation of work by individual artists. Significantly, the exhibition shares the gallery with the Medicine Hat Potters' Association biannual which showcases local talent. Works in this exhibition range from sculptural tableaux by **Yolande Valiquette**, whose evocative figures and architectural elements dramatize the plight of refugees, to **Harvey Fix's** enormous thrown urn and strong functional work. Clearly, these two exhibitions demonstrate that clay remains an important medium of contemporary expression.



Roger Aksadjuak: Shaman's Dream, n/d, hand built with sculptural appliqué, burnished terra sigillata, sawdust fired, no dimensions available.

Amy Gogarty
Galleries West ©
2006

ART or CRAFT

A tired old cliché like "beauty is in the eye of the beholder" remains applicable even as our perceptions of the world around us change with growing speed. What determines if an object is a piece of art? I don't think there could be an immutable answer to such a question because it seems like art is whatever the society of the day determines it to be. When it comes to hand made objects it's never been a question in my mind. I'm of a rather simplistic view that the maker has put something of himself into that piece and that to some audience, maybe large maybe small, it will be art. There has been a great deal of emphasis placed on the functional as of late and there are many collectors who want only pieces that will function as usable objects. There are, however, many very beautiful sculptures made in clay and a great variety right here in B.C.

My own collection has a fair number of "non-functional" pieces though they do serve to bring great pleasure to me and others who get to see them. One of the first clay sculptors I knew here in Vancouver is Bill Rennie and it was his work that determined I had become a collector. Bill asks the question "why does everything made of clay have to seem like it holds something" and I know he has some well developed opinions about art and craft. I have many pieces of sculpture by Bill, certainly the most impressive being a to scale replica of St. Basil's Cathedral in Moscow. It comes in 36 pieces and is a beautiful sight. It was my mortgage for a couple of years about 15 years ago and has been seen in a number of shows including the retrospective of Bill's work at the Canadian Craft Museum several years ago and more recently as the skyline behind his "where I was brought up" at the Surrey Art Gallery in 2004.

Another downtown artist I like very much is Danny Kostyshin. He is a contemporary of Bill Rennie, both having been at Vancouver School of Art in the late 1970s. Danny makes some very wonderful bowls and vases and his great glazes certainly speak to me as art. He has, however, done a good deal of sculptural clay and with projects like his plate series that had the work of other local artists combined with his ceramics has clearly married art and craft. My personal favorite of Danny's work is a series of wall plaques inspired with the drawings from



Michael Morris's *German Boy* series. These are beautiful "wall art" and I am fortunate to have 2 variations of these.

Ron Tribe was born in England in 1927 and when he came to Canada he was in the field of marketing. He is older than Bill and Danny but I believe his artistic career in clay began in the 70s. His work is very sculptural, architectural, and grew and changed over the decades up to his last major work of wall chargers with airbrushed glazes inspired by contemporary, Scandinavian, Haida, and Japanese art. These were produced in 2001 and I believe are still shown at Circle Craft on Granville Island. My favorite of Ron's work is both sculptural and functional being a vase which looks like a wonderful futuristic pagoda-



da. I am also inspired by his sculpture reminiscent of Hans Coper standing as a strong piece of fine art.

There are others in my collection of sculptural clay some of whom I have shown in previous articles. A Gordon James figure continues to be one of my favorites and a multiple sided figure by Jack Hardman. Thomas Kakinuma is well known for his birds but he also did beautiful cats and a dog and penguins and even a charming pair of monkeys.

I'm always happy to see you, or hear from you, or receive additions or corrections to my often word of mouth information. I'm at DoDa Antiques at 434 Richards St. in Vancouver Mon.-Sat. 10:00am-5:30pm, (604)602-0559, email me at jdis@telus.net or check out my new website at www.dodaantiques.com.

John Lawrence

*Clockwise from top left:
St Basil's Cathedral by Bill Rennie
Wall plaque by Danny Kostyshin
Vase by Ron Tribe
Sculpture by Ron Tribe
Photos: Martin Hunt*

"FIRED UP!" @ NCECA

An honour was recently bestowed upon "Fired Up!", a Canadian group of Ceramic Artists; the opportunity to exhibit at the 40th Annual NCECA (National Council on Education for the Ceramic Arts) which was held in Portland Oregon in March 2006.

The "Fired Up!" exhibit was received with high praise by the local and visiting potters.

"Fired Up!" is a diverse group of ceramic artists who have shown together annually since 1984. The "Fired Up!" event is always held on the last weekend of May in Metchosis B.C. (for info. go to www.firedup.ca)

The work of local BC potters Meg Burgess, Alan Burgess, Gordon Hutchens, Kinichi Shegeno, Meira Mathison, Gary Merkel, Cathi Jefferson, Glenys Marshall-Inman, Susan Delatour LePoidevin, Pat Webber.....also practising past core members Robin Hopper & Judy Dyelle, Louise Card, Mary Fox, Laurie Rolland, Walter Dexter and Denys James, and guest Jim Etzkorn were amongst those who participated in the show.

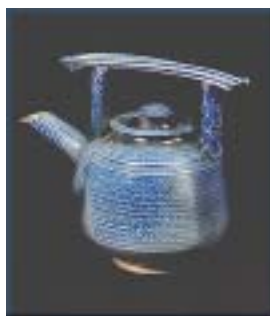
3500 potters had come to NCECA in Portland to be inspired. Participants were thrilled to meet their heroes and mentors from the clay world. The conference highlight was a keynote address by David Suzuki who brilliantly challenged all of us with regard to earth, air, fire and water. His presentation was received with stunned attention, followed by thunderous applause. Another highlight was A Thousand Mugs Show. These vessels were contributed by beginners to celebrity potters with all funds being donated to Habitat for Humanity. The Brian Ransom Ceramic Ensemble also wowed us all with a concert played on instruments made of clay. The many exhibitions that were available to see plus the volume of tools and clay equipment to ponder was overwhelming. An offer to billet visiting potters from BC by the Oregon Potters Association was greatly appreciated and added another very enjoyable perspective to our visit. That, together with the variety and creativity at NCECA made this a most memorable experience.

Gary Merkel

Gordon Hutchens will be exhibiting work in the Gallery of BC Ceramics August 3 - September 4, 2006

Gordon Hutchens

I first fell in love with pottery when I was 14, visiting Japan, watching potters working in their serene, magical way. I went to art school, and in 1972 received an honours degree in Fine Arts from the University of Illinois in Ceramics (Clay and



Glass Blowing). Three semesters of clay chemistry, combined with working through school as the ceramics lab assistant gave me a strong technical grounding to balance my wandering imagination and fugitive visions.

In 1973, I moved to Denman Island, bought 19 wooded acres, and started building a 2,000 square foot studio complex. Since fire really excites me, I've built three gas kilns here (one for salt/soda), and a new wood-fired Japanese style Anagama. My life on Denman Island with my wife Sandy and son Eli gives me both the quiet solitude and rich aesthetic stimulation to be creative. I'm currently working in high-fired porcelain, salt/soda-fired stoneware, wood firing, Raku, and reduction-fired earthenware.

My work has been exhibited internationally and across Canada, from

Halifax to Victoria in over 25 one man shows and over 75 group exhibitions, with three major shows in Japan. I've taught courses and workshops for many colleges and potters groups, and my works and articles have been published in various ceramics magazines and books. My education video series sold across North America, New Zealand and Australia. Collections include the Canadian Museum of Civilization and the Claridge Collection, Montreal.

Photos courtesy Paul Bailey



Two clay workshops offered by Santo Mignosa

Workshop one:

Pit firing

Saturdays August 19 and August 26 and Sunday August 27 Workshop on Pit firing at the Art in the Country studio of Susan Gorris in Aldergrove. These are all day sessions starting with the making of simple clay objects and then pit fired. Beside being a learning situation, it also offers times for collegiality and friendship among clay people in the region, making the event something to remember. The cost: \$ 225.00 .

Workshop two:

Figure Clay Modeling

August 7 and 11, times 9.00 am to 12:00 noon, intended to provide an experience on clay modeling the human figure with emphasis on the anatomical and expressive aspects of the figure, as well learning how to understand clay as a creative medium. The cost : \$ 175.00.

These events will take place in the Langley area (venue to be finalized) Please contact: Susan Gorris at: 604 856 0634 or: uu3sgorris@shaw.ca

I wish to bring to the attention of clay interested people, two interesting workshops by

Vince Pitelka of Tennessee.

Workshop one: Colored Clay. July 17/21, (all day). Offered by the West Coast Clay Sculpture Society at 1000 Parker, Vancouver.

Description: Designed to allow beginning and experienced clayworkers to develop their abilities in a wide range of colored clay techniques. Techniques to be covered include making/mixing of colored clays, safety concerns, marbled colored clays, design and construction of patterned colored clay loaves for making veneer, clay murini, colored clay marquetry, application of colored clay sprigging, and layered colored clays and much more. Cost \$ 250 plus \$ 130 for materials (plus/minus)

Workshop two: Ancient Clay. July 24/28, (all day). Offered at Ferndale, Wa State, USA. (very close to the Canadian border, northeast of Bellingham.) Cost: # 300 plus clay

This workshop is designed to give beginning and experienced clay workers the opportunity to investigate the techniques and aesthetics of ancient and tribal ceramics. We will focus on simple vessel construction using pinch and coil methods, exploring the broad diversity of handbuilding form and the range of decorative effects possible without the use of glazes. Slide shows will explore high points in the history of ancient and tribal clay. If interested, please contact Santo Mignosa at : 604 924 1311 or santom@telus.net

**These workshops
are already full.**

Come and see what the talk is all about!



THE MAD POTTER

6 - 3071 No. 5 Road, Richmond (Located Near Ikea)

~ Tel: 604.244.3734 ~

Store Hours: Tuesday to Saturday 10 am to 6 pm

Spring Workshop In The Cariboo

This last Easter Weekend Vincent Massey gave an enthusiastic and informative hand-building workshop to an avid group of potters in Williams



Lake. This was followed by a two-day wheel workshop also in Williams Lake.

For those of you unfortunate people who haven't been privy to two days of action-packed potting with Vincent, read on! On Friday Vincent drove up from Whistler loaded for action! He has a big pick-up Truck and it was loaded with equipment. First on the agenda was a slide show followed up with a discussion of pots with everyone having been asked to bring a favourite piece. On Saturday morning we started right in texturing slabs and then laid them over styrofoam forms



(some made last year with Vincent and some he had brought). Extrusions were made and added, sprigs were made and added and in between all that, Vincent passed on tidbits about his favourite tools, glaze recipes and anything else we could throw at him. On the Sunday we had a pot luck lunch in between trying to get everything finished up. After putting in full days with 10 keen potters Vincent still managed to get in a couple of hours of mountain-bike riding.

We gave him Easter Monday off to spend the whole day riding and that evening he started in with a new group of potters. Vincent once again gave his "all" demonstrating thrown forms which he altered and then added extrusions. Beautiful shapes! And with a little help from Vincent we have been bringing beautiful pots from our gas kiln! So kudos to Vincent Massey for sharing his years of experience in a fun and informative way!

Cariboo Potters Guild, Box 4852, Williams Lake, BC V2G2V8

Vincent Massey

Lesley Lloyd

Discovery Art Travel

FEATURING Denys James

UPCOMING CERAMICS EXCURSIONS

Turkey - September 14-October 5, 2006

Laos/Angkor Wat - January 26-February 13, 2007

Turkey - September 13-October 4, 2007

Oaxaca, Mexico - October 20-November 7, 2007

For details, please visit www.denysjames.com/excursions

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: (250) 537-4906
182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

Lougheed Town Centre Pottery Market

Friday October 6, 2006 10-9 pm

Saturday October 7, 2006 - 9:30-6 pm

This two-day sale is non-juried and open to all members. See enclosed application form for more details. Contact Jinny Whitehead for more details. vwhitehead@shaw.ca



The Wearable Art Awards

Exhibition Dates: September 26 - October 22
Port Moody City Hall Galleria
100 Newport Drive

entry forms available online
wearableartawards.ca

Submissions Due July 25, 2006

VANCOUVER
COAST & MOUNTAINS
All things are possible!

Slab Roller Wanted
Billy Wittmann
604 224 2177
billywittmann@yahoo.ca

For Sale
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Portable 12 sided 3 sections each 9" high
Inside measurements 28" across 27" high
Frame with six burners; 2" port holes
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Outside Measurements Approx 34" across
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Almost New Kiln Shelves: 1- 16" full
round X 1" thick - \$25
2- 21" half shelf
(octogonal) X 1" thick - \$25 each

Please Contact: Sue Griese at: 604-
731-0211 or suegriese@hotmail.com

Stoked And Glazed

We are delighted to announce that **Stoked And Glazed: Potters and Friends** will be held July 28 and 29, 2006. This annual eclectic showcase of Slocan Valley Potters presents diverse and spirited work by **Robin DuPont, Lisa Martin, Pamela Nagley Stevenson** and **Still Point Pottery**. This year our show features guest potters **Gunda Stewart** of Creston and **Kaitlan Murphy** of Silverton, and guest painters **Jeremy Down** of Silverton and **Sandra Donahue** of Robson. All are welcome to come to the Slocan Park Hall (the old school-house beside the Valley Co-op), to celebrate our festive opening evening Friday, July 28th at 7 pm and throughout the day of Saturday July 29, 10 am to 5 pm. Admission is free. Check out this diverse and spirited collective of West Kootenay Artists - and bring a friend.

See you there!



*Pamela
Nagley
Stevenson*

There is a very interesting newsletter website for Ceramics today. It is up-to-the-minute and well worth looking at .. The address is:

<http://www.ceramicstoday.com>

**Port Moody's Blackberry
Gallery has three current
Call for Entries**

"Wine Labels"

Deadline July 5th

3D exhibit "Wine Tastes"

Deadline July 27th

Exhibit Dates: August 3 to October 1,
2006

For More Info

<http://www.pomoartscentre.ca/>

Also

"The Wearable Art Awards"

Deadline July 25th

<http://www.wearableartawards.ca/>

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Potters Guild of B.C. Board

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Dave Kruyt (ex-officio), Treasurer 604-986-1162 kruyts@telus.net

Sheila Morissette, Secretary 604-484-5090 sheilamorissette@mac.com

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generalinfo@bcpotters.com

Membership

Matthew Freed, Chair 604.899.3383
membership@bcpotters.com

Shari Nelson 604-987-2779 or
database@bcpotters.com

Renewals

- by Visa, cheque or cash in person at the Gallery of B.C. Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

Communications Committee

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Martin Hunt, Editor, editor@bcpotters.com

Andrea Maitland, Proofreader

Special thanks to **Rona Hatherall, Marie Smith, Lewis and Hazel Kennett, Linda LeBrun and Billy Wittman** who make certain the newsletter is mailed.

Gallery of B.C. Ceramics

Hours: 10:00 am-6:00 pm
www.bcpotters.com

Brenda Beaudoin

Gallery Manager
604.669.3606 or
galleryofbcceramics@bcpotters.com

Gallery Assistants: **Sarah Belley, Roxanne Gagnon, Katharine Ducker and Samantha MacDonald**
(staff@bcpotters.com)

Volunteers

Shari Nelson, exhibition catering

Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



POTTERS GUILD OF B.C. NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.) \$70 Institution or Group \$100 Corporation \$100

Advertising Rates (not including GST) Please submit ads as .tiff, pdf, or eps files.

Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

Ad rates are for files that need no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$10 extra. "All ads must be prepaid before inclusion in the newsletter"

Unclassified Rates: Members Free!

Insert Rates (not including GST)

Members: \$75. If overweight, pay additional postage costs. First-come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

Website: www.bcpotters.com Email: generalinfo@bcpotters.com



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